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SHINING TIME STATION

EPISODE # 12
"IMPRACTICAL JOKES"

SECOND DRAFT
BY ELLIS WEINER

From characters and series storyline
created by Britt Allcroft and
Rick Siggelkow

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(FADE IN)
(1 MAIN SET--MATT AND TANYA ENTER
AT THE START OF THE DAY, AND
HEAR--)
(SFX--ELECTRICAL ZIZZING AND
ZAPPING: ALSO CLATTERING AND
CRASHING OF THINGS HITTING FLOOR
AFTER BEING TOSSED.)
(THEY LOOK AT EACH OTHER IN
PUZZLEMENT, FOLLOW SOUND TO--
ANGLE ON TICKET BOOTH--RANDOM
OBJECT FLIES OUT FROM BEHIND IT,
UNDER--

STACY

There! That ought to do it!

(BEAT OF SILENCE)

Come on! Work!

(SFX: MORE ELECTRICAL NOISE)

Oh fooey. Maybe we should
just use smoke signals.

MATT

Aunt Stacy--?

STACY (O.S.)

AAHH! Oh! Matt! You scared
me. Tanya isn't here. I
haven't seen her today.
Come on! Work!

MATT

I have.

STACY (O.S.)

(NOT PAYING ATTENTION)

...oh, really? That's nice.

Where?

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MATT

Right here.

TANYA

Hi, Stacy.

(ANGLE ON TICKET BOOTH--AFTER A
BEAT, STACY EMERGES, A LITTLE
EMBARRASSED BUT, PREOCCUPIED.
INTERCUT BETWEEN HER RAPID
MONOLOGUE AND THEIR DEADPAN
REACTION.)

STACY

Hi, kids. You're probably
wondering what I'm doing.
It's this darn telegraph. It
doesn't work. Well, let's .
just say, it sort-of works.
Sometimes. But no! Not
really. Because it doesn't
send, and it doesn't
receive! I mean, for a
telegraph, what else is
left? Noises? Oh, sure, it
makes noises.

(ETC.--SHE IMITATES SOME)

STACY

So I'm trying to fix it.

(SHE DUCKS DOWN IN BOOTH,
STARTS TINKERING.)

MATT

Aunt Stacy? What's it for?

(STACY POPS UP AGAIN
IMPATIENTLY, HANDS FULL OF
TOOLS.)

STACY

Well, as Harry would say, it
lets the op talk to the
runners, so the points all go
right and the iron stays
clear.

TANYA

Wow! What does that mean?

(TO HERSELF: RE BROKEN EQUIPMENT)

STACY

It means I've got to get this
thing fixed or else I can't
send any messages to the
other train stations.

MATT

Can we help you?

STACY

Thanks for the offer, but I
think I'll wait for Harry.

MATT

We wouldn't wreck it.

STACY

Listen, kids, I'm pretty busy
here. You find something to
do, okay?

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(SHE DISAPPEARS INTO TICKET
BOOTH.)

MATT

We just wanted to help. It's
not fair.

(ANGLE ON STATION HOUSE--MR.
CONDUCTOR APPEARS IN A CLOUD OF
MAGIC DUST.)

MR. C.

You're right. It isn't.

TANYA

Maybe we could have fixed it,
Mr. Conductor.

MR. C.

What shall we do, then? Send
Stacy to her room without
supper? I like that,
actually. Then I could have
her dessert.

MATT

She wasn't very nice to us,
Mr. Conductor.

MR. C.

She was busy, lad. And
sometimes busy people don't
stop to think about what
they're saying. But it
doesn't mean that they
suddenly don't like you.

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MATT

You mean she wasn't mad at
us? She was just worried
about the telegraph?

MR. C.

Exactly. Her mind was
elsewhere, so she wasn't
paying attention to you.
There's no reason to become
upset about it. It's the
sort of thing friends accept
in each other.

TANYA

How about the engines on
Sodor? Are they the same way?

MR. C.

Certainly! Remember when
Gordon made fun of Alice
about the cows?

(OFF THEIR BLANK LOOK)

Haven't I told you about
that? Well! What are we
waiting for?

(HE BLOWS WHISTLE)
(DISSOLVE TO 2 THOMAS EPISODE
#28--"COWS")
(DISSOLVE TO 3 MAIN SET--KIDS AT
FOOT OF STATION HOUSE)

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MATT

Sometimes Gordon thinks he's
so great...

MR. C.

That's just the way he is.
But it doesn't mean the other
engines don't like him. They
just learn to accept him that
way.

(GLANCES OVER SHOULDER TOWARD
SODOR.)

Well, I'm due back on Sodor
for the badminton
tournament. See you later!

KIDS

'Bye--!

(THEIR GOODBYE IS CUT OFF AS, OVER
IN TICKET BOOTH--STACY LEAPS UP,
FRUSTRATED, AND LEAVES BOOTH.)

STACY

AAH! It still doesn't work!

TANYA

Stacy! What happened?!

STACY

Nothing, Tanya. That's the problem. All I get is zizzing and fizzing. It's like if you had a telephone that never gave you a dial tone and wouldn't let you receive any calls. Well, what can you do. I tried. Nobody's perfect, right, Matt?

MATT

Right, Aunt Stacy.

STACY

Maybe Harry can fix it when he gets back.

TANYA

Is it important?

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STACY

It sure is! It's how the
stations talk to the trains,
and the trains talk to the
stations. And the way you
talk on it is wonderful.

It's like a secret language,
all dots and dashes.

Listen--this is you name,
Tanya--

(TAPS IT OUT ON INFO DESK TOP)

And this is Matt--

(TAPS IT OUT)

MATT

And people can understand
that?

(SHE CROSSES TOWARD MURAL.)

STACY (cont'd)

All over the world! They use
the telegraph on ships, like
this freighter. Every
telegraph is in touch with
every other one--except for
this one. Because it's
broken! Now who's that...?

(SFX -- MOTORCYCLE ARRIVING.
STOPS, DIES.)
(ANGLE ON SET -- SCHEMER ENTERS IN
TOP HAT AND TAILS WITH ATTACHE

earlier
it was said
that a radio
was used

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CASE. HE (BADLY) DISGUISES HIS
VOICE AND MANNER.)

SCHEMER

Good morning. You must be
Stacy Jones. How
particularly beautiful you
look today to a man of my
utmost sensitivity.

STACY

Are you kidding?

SCHEMER

"Kidding"? HA HA HA! How
amusing and droll and things
of that nature.

(TO KIDS) And you must be
children. How wonderful.
Tell me, my young friends.
How would you like a special
super-duper magical telescope
that you can look through
with your very own eyes?

TANYA

Schemer, are you feeling okay?

SCHEMER

I feel superb! And thanks
for asking, young lady. What
fantastic manners you so
elegantly have.

(PRODUCES GAG TELESCOPE)

But here is this fantastic
item I just mentioned

(MATT HESITANTLY TAKES IT AND
MOVES DOWNSTAGE, LOOKS THROUGH IT
"OUT THE WINDOW" AS SCHEMER MOVES
BACK TO STACY.)

SCHEMER

And you, Miss Stacy. A class
person such as yourself is
thinking, "Hey. How about a
snack of some nice quality
peanuts right about now."

(PRODUCES PEANUT JAR)

Please. Be convenient at
your leisure.

(STACY LOOKS DUBIOUS BUT OPENS THE
CAN--SNAKES JUMP OUT.)

STACY

AAAH! Schemer, that wasn't
funny!

(MATT TAKES TELESCOPE AWAY FROM
HIS EYE--IT LEAVES A BLACK
RING--TO TURN AND SMIRK AT STACY'S
DISCOMFORT.)

(HE NOTICES TANYA AND STACY
STIFLING LAUGHTER AT HIM.)

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MATT

What are they laughing at,
Schemer?

SCHEMER

Schemer? Never heard of
him. Although I understand
he's a wonderful fellow.

MATT

Come on, Schemer. I know
it's you.

SCHEMER

You do?

MATT

Yeah. Now what's so funny.

(SCHEMER THINKS FOR A SECOND, THEN
GIVES UP THE DISGUISE, AND SPEAKS
IN HIS OWN VOICE.)

SCHEMER

YOU are!!!

(BIG LAUGH)

So, whattaya think Mattey
boy?

MATT

About what.

SCHEMER

This! The getup! The whole
concept!

(ADDRESSES STACY AND TANYA TOO)

My new marketing image. Like
Fred Astaire, only I'm in
retail. I got a new line.

(OPENS CASE, DISPLAYS STUFF)

Novelty items. Practical
joke devices. It can't
miss! This stuff is a riot!
Plus, when this stuff takes
off, the whole station will
come back big. People'll be
lined up to buy these
products, and they'll think,
what the heck--let's take a
train somewhere!

TANYA

I think it's silly.

SCHEMER

Ah, you think everything I do
is silly.

TANYA

That's exactly right.

STACY

I never liked these things,
Schemer. They can be
so...mean.

SCHEMER

Mean? Of course they're
mean! Life is mean! That's
what practical jokes are all
about! Ah, what do you two
know... Matt, my man.

(WAVES HIM OVER, CONFIDENTIAL)

Seriously. From one guy to
another: Everybody's
laughing because you got a
big black ring around your
eye from the gag telescope.
Now come on--funny, or what
Matt?

MATT

Yuk!

SCHEMER

Yuk? Did they tell Einstein

"yuk"? George Washington

"yuk"?

(STARTS TO LEAVE: A
PARTING SHOT)

You know what you people's
problem is? You don't know
what's funny.

(HE EXITS.)

TANYA

What a weird guy.

MATT

I think he's super-weird.

STACY

Whoa, kids! Take it easy.
Schemer may not be perfect,
but he's usually harmless.

(STARTS TO EXIT PLATFORM)

Besides, he has a lot of
energy. We should try to
appreciate him for what he is.

MATT

Do we have to?

STACY

When you get to know people,
you have to take the good
right along with the bad...

(4 ANGLE ON STATION HOUSE--MR.
CONDUCTOR APPEARS)

Mr. C.

She's right you know. The
good thing about Schemer is,
when he has an idea, he's not
afraid to charge ahead and
try it out.

TANYA

But he can be such a pain!

MR. C.

Yes, well, the bad thing
about him is, he doesn't stop
to think about how other
people will feel about it.

MATT

So what are we supposed to do?

Mr. C.

Accept him. After all,
you're not perfect either.
Everybody comes with good
parts and bad. And of course,
the same is true for lamps.

MATT TANYA

Lamps? What?

(HE DISSAPPEARS--ANGLE ON
ANYTHING TUNNEL--AND
REAPPEARS HERE.)

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MR. C.

That's right. Lamps. Oh,
let me show you. You'll see
what I mean.

(CUT TO 5 INSERT: ANIMATED LAMP
FILM)(CUT TO 6 MAIN SET--KIDS ARE
AT ANYTHING TUNNEL. MR. C. IS
GONE. KIDS LOOK AROUND FOR HIM)
TANYA

Hey, where'd he go?

(ANGLE ON PLATFORM--STACY COMES
RUNNING IN UNDER SFX: TRAIN
ARRIVING.)

STACY

I can't believe it! The
Westwind Limited just pulled
in! Without the telegraph
to warn me I lost track. I
hope the train didn't lose
its track, too.

(SHE GOES TO TICKET BOOTH TO
RESUME REPAIR. HOLD ON ARCH AS
HARRY AMBLES--SLOWLY--IN FROM
PLATFORM.)

TANYA

Hi, Grandpa!

(JUMPS INTO HIS ARMS FOR HUG.)

HARRY

Whoa, Tanya, easy with that.

TANYA

Did you bring me a present?

HARRY

Not this time...

(RECONSIDERS)

Well, now, maybe I did. Ran
into a friend of mine on the
train--'course, that's the
great thing about trains; you
never know who you're gonna
meet on one--and he decided
to stop off and say hello.

Tom?

(SINGER ENTERS)

Tom Callinan--my
granddaughter Tanya, her
friend Matt, and Stacy
Jones. Kind of runs things
around here.

(TOM GREETES ALL.)

STACY

Uh, bad news, Harry. The
telegraph doesn't work.

HARRY

Doesn't work? Sounds to me
like it's broke. (TO TOM)
You get to know Tanya and
Matt here while I take a look
at this thing.

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TOM

Sure thing, Harry.

(HARRY CROSSES TO HELP STACY.)
(CUT TO 7)
(TOM INTROS AND SINGS SONG.
AFTERWARDS--)

TOM

Sure was nice meeting you
all. Harry, I'm gonna wait
for my train out on the
platform, okay? (SEES
HARRY'S GONE) Where'd he
go? Anyway, take care, kids.
(HE LEAVES. KIDS LOOK AT
EACH OTHER.)

MATT

Where is everybody?

(CUT TO 8)
(INT. HARRY'S OFFICE--HARRY AND
STACY ARE DISAGREEING OVER HOW TO
FIX THE TELEGRAPH, ON TABLE
BETWEEN THEM.)

STACY

I told you. I tried that.

HARRY

Maybe you didn't attach it
right.

STACY

Maybe that's not the problem.

HARRY

Maybe.

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STACY

Thank you.

HARRY

But maybe you didn't attach
it right.

STACY

Harry--

(ANGLE ON DOOR--MATT AND TANYA
LISTEN FROM WITHOUT. BOTH ARE
DISTURBED. MR. CONDUCTOR APPEARS
SITTING ATOP JUKE BOX. MATT SENSE
HIM AND TURNS TO LOOK.)

MATT

They're fighting.

MR. C.

That's not fighting. That's
just disagreeing.

TANYA

I don't like it.

MR. C.

Disagreeing is fine, as long
as you show respect for the
other person's opinion.
That's how you really get to
know each other. Besides, it
makes being friends much more
interesting. Now you take
Alice and James...or better
yet, I'll take you to see
Alice and James...

(HE BLOWS THE WHISTLE)
(DISSOLVE TO 9 THOMAS EPISODE
#31--"OLD IRON")
(DISSOLVE TO 10 MAIN SET--ANGLE ON
STATION HOUSE--MR. C. AND KIDS)

MR. C.

Nothing's wrong with
disagreeing. In fact, I
would say it leads ^{sometimes} to a
better friendship--

(STACY AND HARRY EMERGE FROM
HARRY'S OFFICE AND CROSS TO TICKET
BOOTH, STILL ARGUING. BOTH
OBLIVIOUS OF KIDS.)

STACY

--I tried reconnecting, I
tried reversing the
poles--Look, see for yourself.

HARRY

That's just what I'm gonna do

(THEY MOVE OFF TO BOOTH. KIDS
TURN TO MR. C.)

MATT

Mr. Conductor--you could fix
the telegraph!

TANYA

By magic. Go on!

MR. C.

After Stacy and Harry have
spent so much time working on
it? That wouldn't be fair to
them. I will give you a clue
about it, though. It's
something to keep in mind no
matter what you're doing:
Look for the little things.

(HE TAKES A TINY SOMETHING OUT OF
HIS BREAST POCKET, FLIPS IT IN THE
AIR LIKE A COIN--THEN RISES INTO
THE AIR AFTER IT, REACHES FOR IT,
AND BRINGS IT DOWN TO EARTH ON HIS
OPEN PALM. THEN HE PUFFS ON HIS
PALM, AND GLITTER, OR CONFETTI
BURST UP INTO THE AIR.)

MR. C.

The little things hold big
secrets. And now it's time
for me to scoot/I must be
practicing my flute!

(HE DISAPPEARS. THE KIDS CROSS TO
THE TICKET BOOTH. HARRY AND STACY

ARE INSIDE, EXAMINING THE
TELEGRAPH KEY ITSELF.)

HARRY

You were right. That didn't
do it.

STACY

Great. Now what?

(THE KIDS WANDER TO THE SIDE OF
THE BOOTH)
(ANGLE ON SIDE OF TICKET BOOTH)

MATT

He said to look for the
little things.

(FINDS SOMETHING ON FLOOR,
HOLDS IT UP)

Wait a minute! What's this?

(CU--WIRES RUNNING INTO BOOTH--ONE
IS SEVERED. RESUME--KIDS)

TANYA

Grandpa, look!

(POINTS OUT TO SPLIT WIRE)

It's broken!

HARRY

Well I'll be... (TO STACY)

Why didn't we think of that?

(HE EXITS BOOTH AND GOES TO SPLIT,
PRODUCES POCKET KNIFE, STRIPS
INSULATION FROM EACH END AND
TWISTS THEM TOGETHER. UNDER,
STACY SPEAKS CONFIDENTIALLY TO THE
KIDS.)

STACY

I am so glad you two found
that. I was going crazy. I
mean, okay. I've accepted
the fact that I'm no good
with electrical things. I
know my limitations. But I
didn't know what to do next.

HARRY

Here goes.

(HE MAKES A FINAL ADJUSTMENT. SFX
TELEGRAPH SOUNDS. ALL CHEER.)
(ANGLE ON ROOM--SCHEMER ENTERS
WITH CASE DURING CHEERS.)

SCHEMER

Thank you. No, really. It's
not necessary. I know you
love me. But hey, I'm deeply
touched, okay?

(GOES TO HARRY; HOLDS HAND TO
SHAKE)

Harry, you old railroad guy,
you. I'm proud to make your
acquaintance. Shake.

HARRY

(UNSUSPECTING, BUT ACCURATE)
We already met, Schemer.

SCHEMER

You are so right! I love
that about you. Shake.

(HARRY LOOKS AT HIM CAREFULLY,
MUSING, THEN GRASPS SCHEMER'S
HAND--HARD. TRICK BUZZER GOES
OFF. HARRY IS UNAFFECTED, BUT
SCHEMER IS NEAR FAINTING WITH
FORCE OF THE HANDSHAKE.)

SCHEMER

OWW! Hey, ease up. That's
not necessary.

(HARRY LETS GO, EXITS TOWARD
HIS OFFICE, UNDER--)

HARRY

Lots of things aren't
necessary.

(SCHEMER SHAKES HIS HAND,
OFFENDED. RECOVERS, GRABS
CASE, SETS IT ON INFO BOOTH
OR TICKET BOOTH, ABOUT TO
OPEN IT.)

SCHEMER

What a great guy. Kids!
Matt and Tanya! Come on
over. Closer. Closer. Get
ready for a big surprise!

(SCHEMER LEANS TOWARD THEM. A
SQUIRTING FLOWER ON HIS JACKET
SHOOTS WATER RIGHT IN HIS FACE.
HE SHOUTS.)

SCHEMER (con't)

YAAH! I'm wet! I'm all wet!

(KIDS SHOUT; TOM RUNS IN FROM
PLATFORM.)

TOM

What was that?

(SCHEMER WALKS SLOWLY AROUND,
WIPING HIS FACE OFF. KIDS, AND
NOW STACY, ARE LAUGHING.)

SCHEMER

That was what you call not
funny. I don't think I like
these jokes. I'm not the
kind of guy people are
supposed to laugh at.

STACY

Maybe nobody is, Schemer.

SCHEMER

(VERY GRUDGINGLY)

Yeah, well... maybe...

STACY

(TO KIDS)

See? Even Schemer can learn
a lesson. Now he sees there
are two sides to every joke.

(SFX: URGENT TELEGRAPH MESSAGE.
STACY RUNS OVER TO JOT MESSAGE.)

STACY (CONT'D)

Finally! Okay...Tom, it says
the Empire Limited is on
time. It should be here in
ten minutes.

SCHEMER

Hey, that leaves you ample
opportunity to enjoy the juke
box. Go ahead. Throw a
couple nickels in there.

TOM

Well...

MATT

Sche-mer--!

TANYA

That's not nice!

SCHEMER

Okay! Okay! My treat.

(HE GOES TO JUKE AND PUTS
NICKEL IN.)

SCHEMER (CONT'D)

I mean, I may not have
practical jokes any more--but
at least I got my music.

(CUT TO 11 INT. JUKE BOX--THE
PUPPETS IN PLACE.)

DIDI

Hey, what are we gonna do
with all these nickels,
anyway?

TEX

How 'bout havin' us a big
party?

REX

That's a fine idea, Tex.

TEX

Why, thank you, Rex.

REX

You're welcome, Tex.

TITO

I thought we were goin' to
spend it on some new clothes,
man. Come on,

GRACE

Talk later, people.

(THEY START PLAYING:
FILMIOORIOORIAY)
(CUT TO 12 MAIN SET--TOM TAKES OUT
SPOONS.)

TOM

Sounds good. Mind if I sit
in?

(HE STARTS PLAYING. KIDS ARE
DELIGHTED. EVEN SCHEMER, STILL
WIPING HIS HANDS ON HANDKERCHIEF,
NODS TO IT.)
(13 INTERCUT TOM AND PUPPETS.
FINISH WITH-)-(14 MAIN SET--SONG
ENDS. SFX: TRAIN ARRIVING.)

MATT

Can you show us how to do
that?

TOM

Sure! If there's time...

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(TOM AD LIBS TEACHING THEM HOW TO
PLAY SPOONS. THEY GET OFF TO A
PASSABLE START. THEN--)
(SFX: TRAIN ARRIVING)

TOM

Whoops! There's my train!

KIDS

Thanks, Tom! Bye!

CONDUCTOR (O.S.)

All aboard!

(TOM WAVES AND EXITS.)

MATT

Well, he started to show us
how to play the spoons,
anyway.

STACY

Would you like to see the
rest?

TANYA

Can you play them too?

STACY

Oh, I've been known to rattle
a few spoons in my time...

(KIDS ALL CHEER AND CRY YES,
ETC. BUT JUST AS SHE TAKES
THEM AND IS ABOUT TO BEGIN,
SHE TURNS TO SCHEMER

STACY

How about you, Schemer? Want
to learn to play the spoons?

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SCHEMER

No way, Miss Jones. I've got
things to think about.

STACY

Suit yourself. Come on,
kids. We learned a lot about
people today. Let's see what
we can learn about spoons.

(SHE AD LIBS A LESSON--AND
SCHEMER, FROM THE CORNER OF HIS
EYE, GROWS INTERESTED, AND SUBTLY
SLIDES OVER TO MONITOR THE LESSON,
PRETENDING ALL THE WHILE TO BE
LOOKING AT SOMETHING ELSE,
AS--MUSIC UP, OVER--)
(CLOSING CREDITS)
(FADE)